

Deep-State Actors in *Diamonds Are Forever* (1971)



Does Howard Hughes have a connection to 007? We will look at Martin Scorsese's *The Aviator* in a bit, but first we should consider Ian Fleming's iconic creation, James Bond. What if Ian Fleming was encoding an explosive, real-world conspiracy involving Howard Hughes, JFK, Aristotle Onassis and a legendary kidnapping? Not only is there evidence to suggest this, the film version of his 1954 novel *Diamonds Are Forever* subtly suggests much more. We know Fleming was a high-level Royal Navy psychological warfare specialist and involved in numerous covert operations, but many are not aware Fleming's novels and the film versions, in their own respective ways, elucidate these real-world clandestine activities, touching on everything from black-market smuggling networks to actual espionage and assassinations.¹



HOWARD HUGHES (1905-1976): American filmmaker and entrepreneur often considered a mechanical and engineering genius. Hughes is known for many things, not the least of which includes his eccentric behavior and cooperation with the CIA and military for large-scale aerospace projects. Hughes also made numerous blockbuster war films, as well as setting numerous speed records for flights in the 1930s. Hughes was intimately connected to Hollywood over several decades, including affairs with Ava Gardner, Olivia de Havilland, Bette Davis, Ginger Rogers, Rita Hayworth, and Katherine Hepburn.



ARISTOTLE ONASSIS (1906-1975): One of the world's wealthiest men in his day, Greek shipping magnate and owner of the world's largest private fleet. Some researchers have alleged Onassis' wealth was also obtained by shipping black market goods, while Onassis himself maintained an intimate relationship with global elites, including his famous marriage to Jackie Kennedy following the assassination of JFK. A friend of Ian Fleming, Onassis may have even functioned as an influence for some of Bond's characters.



THE MAGUS (1965): Postmodern novel by British author John Fowles centering on protagonist Nicholas Urfe, an arrogant, suicidal, nihilistic Oxford student who is led to a mysterious Greek Island called Phraxos. On Phraxos, an exceedingly wealthy mastermind trickster known as Conchis organizes various mind games and large-scale manipulations intended on testing Nicholas. Chock full of references to the occult, mythology and psychological manipulation, Conchis presents himself as a powerful illusionist and "Illuminist."



ROBERT MAHEU (1917-2008): American businessman and lawyer who worked with both the FBI and CIA, while running Howard Hughes' operations in Nevada. Maheu's investigative agency that functioned as cut out shell for the CIA was the inspiration for the popular 1960s spy show, *Mission Impossible*. Maheu was involved in many intrigues, including an alleged attempt in concert with the mafia, to assassinate Fidel Castro.

With these connections, my thesis here, in concert with the fascinating insight of Basil Valentine, is that *Diamonds Are Forever* the film provides a crucial insight into the coded reference of Willard Whyte as a stand-in for Howard Hughes. As I argue in my *Aviator* analysis, Hughes was intimately tied to the CIA through Robert Maheu,² an intelligence-establishment figure who emerged from the CIA-dominated advertising world. It is possible Maheu was involved in the reported kidnapping escapade of Hughes, which "The Gemstone Files"⁴ allege was orchestrated by Ari Onassis, leading to Hughes being spirited away to the magnate's lavish island, Skorpios.⁵

On this note, there is an interesting parallel no one else has

considered to the 1965 postmodern novel *The Magus*, by John Fowles. In the story, a young English Oxford lad is (intentionally) led to a fictional Greek island named Phraxos, where a wealthy Greek magnate and former Nazi collaborator arranges elaborate psychological and theatrical operations to "test" Nicholas' will. Playing with both reality and classical mythology, Conchis (the Greek) eventually breaks Nicholas' resolve, having completely altered the protagonist's paradigm of reality. Rather than freely choosing his lascivious dalliances, Nicholas discovers his own story has been organized and directed by troupes of actors and academics at the behest of the elite mastermind. Could this be a coded reference to the "Gemstone Files?"⁶ While it is not clear, Onassis is rumored to have maintained contacts with Eva and Juan Peron in Argentina.⁷ Billionaires, Greek islets and possibly coded, occult messages? It's quite a tale – one Fleming may have decided was worth telling.

The book is spiced throughout with references to Tarot cards, Greek deities, Baphomet, gnosticism, ritual initiation, the Eleutherian mysteries, etc. Conchis eventually reveals to Nicholas, when he's drugged, captured and placed in the judgment role, that the real secret is science. While Nicholas is supposed to "judge" the rest of the Illuminists present under the sign of the Pentagram and Baphomet, he ends up confounded as the group of doctors and PhDs present dissect his entire life with psychoanalysis.

Nicholas is then forced to watch a pornographic film with the girl he loves that has been intertwined with his own time spent on the island, recorded by numerous secret cameras. Here Bentham/Foucault-style Panopticism emerges, as the prisoner is subjected to the all-pervading gaze of the eye of the elite. Nicholas not only cannot escape their influence and power, he is also held captive to the narrative they may construct about himself and his life. In short, he is helpless, though he thinks he is "free" in his atheism and nihilism.

Maurice, then, turns out to be a combination of the trickster/magus, as well as the prince/ruler, with his unlimited wealth. He can hire any actors, recreate any scenes and arrange any events he so desires. No matter where Nicholas goes, or what he does, he cannot escape Maurice's designs. Every time Nicholas tries to construct a "mask" or excuse or identity for himself, he is reminded of the existential dictum that he is "condemned to be free." He continues to operate in *Sartrean* "bad faith" and "inauthenticity" to the end, until he appears to concede that he is helpless.

In regard to the 1971 film *Diamonds Are Forever*, it is a curious note that Whyte, the Hughes stand-in, is said to have been kidnapped and/or holed-up in his penthouse for years. As it turns out, it is the inimical Bond villain Ernst Stavro Blofeld, who is behind the diamond smuggling plot as a means of moving in on Whyte's aerospace operations. If Basil's thesis is correct, then Stavro could be a composite of Onassis and Niarchos, the brother-in-law of Onassis and a rival shipping magnate. Stavros Niarchos is reported to have been a Bilderberg member and a close associate of the Rockefeller Foundation (for certain).⁸ These considerations are admittedly speculative. A worthy addendum also comes to the fore in the history of the fictional

SPECTRE organization, where we read of a 007 board game:

In 1983, a highly successful James Bond tabletop RPG was released. With the films as inspirations, the stories were adapted for players. Minor changes to plots and villains were made; for example, Wint and Kidd were freelance assassins working for SPECTRE. They in fact leased out services to other terrorist organisations and various crime syndicates. The most noted changes were to SPECTRE: Blofeld's name was changed to Karl Ferenc Skorprios, and he was given a greyhound instead of a white cat; the organisation itself was renamed TAROT (Terrestrial Acquisition, Revenge, and Orchestrated Turmoil), with the face cards representing various departments. This was due to the copyright issues referenced above. Victory Games worked with Eon productions (the film producers) for the rights to Bond, and were told they were not allowed to negotiate with McClory for the rights to SPECTRE, hence the hasty renaming.”⁹

When we consider Hughes' close connection to the CIA through operations like Project AZORIAN,¹⁰ which sounds just like a SPECTRE-style operation from a 007 film, we can certainly presume much more was being conveyed here. Even questions relating to the moon mission arise, given the seemingly out-of-place scene of Bond stumbling across a soundstage in Hughes' facility, where actors in astronaut suits are enacting a phony lunar landing. Is Fleming implying that the moon mission itself was a psychological operation? Speculation is welcomed here, but the real message of *Diamonds* centers around exotic weaponry focused along directed energy lines. The same theme re-emerges in the 1974 film adaptation of Fleming's *The Man with the Golden Gun*, where alchemy and techne combine to reveal the Pentagon's darkest future tech. Given that Jackie married Aristotle Onassis just five years after JFK was gone, could this signify a mafia-mandated marriage tradition? Perhaps Fleming knew the answers to this and the real SPECTRE.

Pondering the news attention the famed Pink Panther diamond ring has garnered, we can be reminded of something out of a Bond novel.¹¹ Judging by the 2D news narrative, we are expected to believe that this ring of some two hundred crooks operates under unknown leaders plotting in the dark, as noble authorities and intelligence officials feverishly work around the clock to apprehend the fiends. *Diamonds Are Forever* might be more appropriate, but in Fleming's 1958 novel *Dr. No*, the Doctor makes an equally prescient and insightful statement about black market operations and their fierce master – shadow government:

“Mr. Bond, power is sovereignty. Clausewitz's first principle was to have a secure base. From there one proceeds to freedom of action. Together, that is sovereignty. I have secured these things and much beside. No one else in the world possesses them to the same degree. They cannot have them. The world is too public. These things can only be secured in privacy. You talk of kings and presidents. How much power do they possess? As much as their people will allow them. Who in the world has the power of life and death over his people? Now that Stalin is dead, can you name any man except myself? And how do I possess that power, that sovereignty? Through privacy. Through the fact that nobody knows.”¹²

This writer has noted many times the principle of psychological warfare employed by Fleming in the Bond novels that proved tremendously effective – project every dark, secret, nefarious operation your side is engaged in onto the enemy. Also, be sure to make your enemy out to be a disfigured hybrid mulatto for good measure (Dr. No was a Chinese and German mixed-race villain). In the story, Dr. No has established his secret base of operations on an obscure island off the coast of Jamaica, where, in his underground mountain fortress and with his state-of-the-art high-tech radar and surveillance equipment from Moscow, he remotely commandeers U.S. missiles. Dr. No's cover is the nasty business of farming guano, or bird dung, for fertilizer. With all the usual Fleming tropes, No emerges in the narrative as an exemplary figure of the sexually repressed daddy-issues villain, with connections to international crime, espionage, the Soviets, and money laundering. Dr. No is thus an exemplary figure of shadow government, and shadow government is the normative form of government in our day.

In reality, the hierarchical pyramid of global government is not a series of goodly nation states seeking to protect the “free world” from dastardly Manichaeian* dialectical manifestations, but rather is itself is a large interlocking system of crime syndicates. The world government that presently exists is one of covert, hidden rulership by various oligarchs. While a certain level of competition is tolerated, these oligarchical Dr. Nos are not the denizens of secret Soviet underground lairs, but Bilderberg attendees and banking magnates. It is my thesis that whatever you see Dr. No or Blofeld or SMERSH or SPECTRE do, is in fact what the actual establishment itself does. The appellation of “rogue villain” or “rogue state” is rather a media propaganda term for a controlled double agent, such as a terrorist, or a rival syndicate to whatever crime syndicate happens to be in power and runs the media.

Yet is my claim the case? Evidence from numerous investigative journalists, analysts and historians, answers in the affirmative. In his classic *Tragedy & Hope*, Dr. Carroll Quigley speaks of government by monopolistic money cartel that developed in the modern era:

Naturally, the influence of bankers over governments during the age of financial capitalism (roughly 1850-1931) was not something about which anyone talked freely, but it has been admitted frequently enough by those on the inside, especially in England. In 1852 Gladstone, Chancellor of the Exchequer, declared, “The hinge of the whole situation was this: the government itself was not to be a substantive power in matters of Finance, but was to leave the Money Power supreme and unquestioned.

On September 26, 1921, the Financial Times wrote, “Half a dozen men at the top of the Big Five Banks could upset the whole fabric of government finance by refraining from renewing Treasury Bills.” In 1924 Sir Drummond Fraser, vice-president of the Institute of Bankers, stated, “The Governor of the Bank of England must be the autocrat who dictates the terms upon which alone the Government can obtain borrowed money.”¹³



Dr. No.

Our political leaders are nothing more than puppets of the same monopolistic cartel, but the point to grasp here concerns altering one's perception of the establishment as the authoritative white hat "good guy" fighting the international "black hats" of diamond heists and underground terrorist bases. It is the *establishment* that is the ruling mafia cartel, and the control of black markets is key to understanding what is meant by "shadow government." Their goal is global government and the control of all aspects of life, and unfortunately some aspects of life in this world involve black markets. We often speak of the "new world order" taking over governments or conspiring to manipulate some event or subvert some institution, but the best lens through which to grasp its true inner workings is international crime and its syndicates. And it is the best model because the globalists run the international crime rackets. Investigative journalist Michael Ruppert explained this piece of the puzzle in his *Crossing the Rubicon*:

Globalization, the World Trade Organization, NAFTA, the IMF, the World Bank, the Great Bull Market of the 1990s, and the economic adulthood of the Empire have all been nurtured by the controlled and directed use of criminal money streams. One of the other great contributors to America's economic growth has been its willingness to profit from the destruction of the life, health, safety, and happiness of its population. As I write, more than two million people are in prisons or jails in the United States. Many of those prisons are run by private corporations. That the profits of crime and war, which are destructive of human life, of labor, of happy, healthy neighborhoods (whether in the US or in Afghanistan, Africa, and Iraq), are in effect a keystone of the global economy and a determinant of success in a ruthless competition, is a compass needle for human civilization. One cannot expect to follow the recipe for road-kill stew and produce a creme brulee....

Perhaps the best summation of how the global economy actually functioned just prior to the World Trade Center attacks was offered in a brilliant two-part series by Le Monde Diplomatique in the spring of 2000. In part, the series said:

Indeed the engine of capitalist expansion is now oiled by the profits of serious crime. From time to time something is done to give the impression of waging war on the rapidly expanding banking and tax havens. If governments really wanted to, they could right this overnight. But though there are calls for zero tolerance of petty crime and unemployment, nothing is being done about the big money crimes.

Financial crime is becoming less visible, periodically coming to light in one country or another in the guise of scandals involving companies, banks, political parties, leaders, cartels, mafias. This flood of illicit transactions – offences under national law or international agreements has come to be portrayed just as accidental malfunctions of free market economics and democracy that can be put right by something called "good governance." But the reality is quite different. It is a coherent system closely linked to the expansion of modern capitalism and based on an association of three partners: governments, transnational corporations, and mafias.

Business is business, financial crime is first and foremost a market, thriving and structured, ruled by supply and demand.¹⁴ (pp. 76-77)

The reach of the globalist shadow government doesn't stop with financial crimes involving laundering hundreds of billions in drug money, which are now daily news items.¹⁵ On the contrary, the syndicalism of the elite extends to *all markets*, including sex trade, drugs, weapons, secret technology, cybercrime, etc. What comes to mind here is the Jolly Roger flag and the classic imagery of international piracy. "21st Century Wire" editor and investigative journalist Patrick Henningsen perceptively makes this connection between state-sponsored terror using "Sand Pirates" and black market trades in his recent article, "ISIS Sex Slave Market is Modern Repeat of Barbary Pirate Trade":

As 21WIRE pointed out last week, history has repeated itself again. Today's ISIS/ISIL phenomenon is not that different from another long and painful chapter in the East vs. West clash of cultures and trade – the Barbary Pirates of the 17 and 18th centuries. Writer Patrick Henningsen explains:

"For financial or political reasons, Empires have always used external militarized cells and mercenaries to commit unsavoury acts under a flag different than the monarchy, nation-state, or private corporation who was directing them behind the scenes.

"Ruthless and unconventional 'asymmetric' enemies are nothing new to the United States. Historically, the Privateer, or Barbary 'Corsair,' was a private person or ship authorized by a government to attack foreign vessels or governments, often covertly. During the 17th, 18th and 19th centuries, Ottoman Corsairs operated along the North African coast, and attacked Colonial American ships for over a century.

"It's the time-honored practice of non-state actors (with state sponsors) who are let loose to pillage and plunder. Today's ISIS pirates are really just the 21st century's version of the 'privateers'..."

And,

The “Barbary slave trade” refers to the “white slavery” markets along North Africa’s Barbary Coast between the 17th and 19th centuries, which comprised Morocco, Algeria, Tunisia and Libya. Conversely, the Arab slave trade went on for the better part of a millennium – not only confined to the Arab world, but also extending into west Asia, North Africa, Southern Africa, Ethiopia, and Somalia, as well as southern coastal Europe (Spain and Italy) as late as the 19th century. So great were the number of men, women and children who were captured by pirates, that many European coastal towns were forced to shut down, and all but abandoned.¹⁶

The *modus operandi* of international syndicates has not changed, and the *international* nature of piracy provides another helpful parallel. Like the media narrative of the *Pink Panthers*, which seems to show clear intelligence agency involvement, the mainstream news version of black markets is, as expected, nowhere near accurate or realistic.¹⁷ While low-level employees of various agencies fight a white-hat battle, the larger players higher up on the pyramid are aligned with criminal syndicates. Since these interests have no national allegiances, the black flag of piracy is raised by the globalists as well. Connecting all these dots, an excellent work on the pinnacles of power and black markets is investigative journalist Daniel Estulin’s book *Shadow Masters: How Governments and their Intelligence Agencies are Working with International Drug Dealers and Terrorists for Mutual Benefit and Profit*. Estulin presents an avalanche of information on little-known subjects and intrigues, namely the rape of Russia by the IMF, the NATO-run operations in Kosovo that connect to the drug trade, Bin Laden and state-sponsored terror, as well as the life of Victor Bout, whose escapades loosely formed the basis for the film *Lord of War* with Nicolas Cage. Estulin comments:

So you have an international terrorist (Osama bin Laden) trained and funded by the CIA, an international terrorist organization (the KLA, excuse me, Kosovo Protection Corps) trained and funded by the British, American and German secret services and special forces, and an American establishment (Clinton, Gore, Clark, Albright, Holbrooke, Lieberman – all Bilderberg and CFR members, who represent the interests of the new world order, fighting to establish democracy and bring justice to a long-suffering and oppressed people... (p. 93).

From Vietnam to Cambodia, from Laos to Pakistan and Afghanistan, from Iran to the Contras, the Agency has been the progressive left’s favorite whipping boy. However, it isn’t only the CIA that is up to their eyeballs in drugs. In the aforementioned article, *Le Monde Diplomatique* explicitly stated that “the secret services of the world’s most powerful state apparatus [in the U.S.] have moved into economic warfare,” becoming ‘international financial crime’s number-one partner. (p. 122)¹⁸

This is only a smattering of a topic so vast it would require volumes to detail properly. However, it does provide an introductory model for understanding *government as conspiracy* and black markets as the fuel for the *real* economy. Rather than the Hollynews version of 007 exposing the operations of Dr. No, the norm for power blocs is actually criminal syndicalism and control of black markets. Indeed, the appropriate model for understanding statecraft is not virtuous citizens rising to the top through dispassionate intellectual argumentation and elections, but stagecraft con men and their actor’s guilds, er, criminal guilds. Recalling Dr. No’s quote above we can discern that the rise of the surveillance state has only served to foster black market escapades and has little to do with halting “terror.” If only Dr. No had waited around a little longer for the NSA. From the drug trade to sex trade to financial scandals, we discover the whole business of war itself is a racket (see Smedley Butler), and intelligence operations are more often than not merely legalized criminal espionage. In reality, G.I. Joe is an arm of Cobra, and Bond is an agent of SPECTRE. The verdict of historians and journalists is thus: The real *Pink Panthers* sit on the board of the IMF and CFR.



SMEDLEY BUTLER (1881-1940): Highest ranking Marine General of his day, Butler is known for his later criticisms of global warfare as a racket for industrialists and financiers (his book is *War is a Racket*, 1935). Some propose Butler may have been used as an outspoken critic of the U.S. establishment and his role in halting a plot to overthrow the FDR government, known as the “Business Plot.” While the plot may have been real, this event ended up making FDR appear a victim and marshaled even greater public support.

¹ MacIntyre, Ben. *For Your Eyes Only: Ian Fleming and James Bond*. New York: Bloomsbury, 2008, pg. 123. Cabell, Craig. *Ian Fleming’s Secret War*. South Yorkshire: Pen and Sword Press, 2008.

² Lycett, Andrew. *Ian Fleming*. London: Phoenix Paperbacks, 1996, pgs. 336-7

- ³ Hougan, Jim. *Spooks*. New York: William Morrow, 1978, pgs., 268-9.
- ⁴ Caruana, Stephanie. "A Skeleton Key to the Gemstone File: Updated 2001." Gemstone-file via Web.archive. Web. <http://web.archive.org/web/20030207193329/www.gemstone-file.com/skelkey1.htm>
- ⁵ Blaylock, Cliff. "Onassis Brought Life to the Greek Island of Skorprios." GreekReporter. 9 February, 2015. Web. <http://greece.greekreporter.com/2015/02/09/onassis-brought-life-to-the-greek-island-of-skorprios/>
- ⁶ Coleman, Loren. "Gemstones Are Forever: Bond, Elrod House, Onassis, Hughes & JFK." CopycatEffect. 13 July, 2013. Web. <http://copycateffect.blogspot.com/2012/07/gemstones.html>
- ⁷ Springmeier, Fritz. "The Onassis Bloodline." Bibliotecapleyades. Web. <http://www.bibliotecapleyades.net/bloodlines/onassis.htm>
- ⁸ "\$150 million from the Stavros Niarchos Foundation and David Rockefeller launches major campus extension." Rockefeller.edu. 24 November, 2014. Web. <http://newswire.rockefeller.edu/2014/11/24/150-million-from-the-stavros-niarchos-foundation-and-david-rockefeller-launch-major-campus-extension/>
- ⁹ "SPECTRE." Wikipedia. Web. <https://en.wikipedia.org/wiki/SPECTRE>
- ¹⁰ "Project AZORIAN." CIA.gov. 23 July, 2012. <https://www.cia.gov/about-cia/cia-museum/experience-the-collection/text-version/stories/project-azorian.html>
- ¹¹ "The Pink Panthers, Part 1." Vice. Web. <http://www.vice.com/video/pink-panthers-part-1-184>
- ¹² Fleming, Ian. *Dr. No*. New York, Penguin, 2002, pg. 161.
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- ¹³ Quigley, *Tragedy and Hope*, 61.
- ¹⁴ Ruppert, Michael. *Crossing the Rubicon*. Canada: New Society, 2004, pgs. 76-7.
- ¹⁵ Vulliamy. Ed. "How a big US bank laundered billions from Mexico's murderous drug gangs." *Guardian*. 2 April, 2011. Web. <http://www.theguardian.com/world/2011/apr/03/us-bank-mexico-drug-gangs>
- ¹⁶ "ISIS Sex Slave Market is Modern Repeat of Barbary Pirate Trade." 21stCenturyWire. Web. <http://21stcenturywire.com/2014/11/05/isis-sex-slave-markets-are-a-modern-repeat-of-barbary-pirate-slavery-trade/>
- ¹⁷ Marking, Havana. "The Pink Panthers: hunting the world's best diamond thieves." *Guardian*. 22 September, 2013. Web. <http://www.theguardian.com/uk-news/2013/sep/22/pink-panthers-diamond-thieves-documentary>
- ¹⁸ Estulin, Daniel. *Shadow Masters*. Oregon: Trine Day, 2010.

Moonraker (1979) and the Breakaway Civilization



A notable example of the breakaway civilization in cinema is the 1979 adaptation of Ian Fleming's *Moonraker*. The film differs significantly from Fleming's novel, but the differences and parallels are important to highlight: the novel focuses on a kind of Operation Paperclip scenario,¹ wherein Sir Hugo Drax is secretly building a V-2 rocket in tandem with the Nazis to destroy England and rebuild the Reich. For many, the film adaptation a few decades later represented an exceedingly outlandish interpolation of a pulp spy novel that failed to achieve much more than mimicking the box-office success of science-fiction blockbusters it attempted to copy, cinematic innovations like *2001* and *Star Wars*.

On the contrary, more is at work here than just inserting 007 into a *Star Wars* laser-battle setting. The most obvious factor to recall is that 1979 is roughly the birth of the Strategic Defense Initiative (born at Bohemian Grove), where plans would be posited for a DARPA-style space-based weapons system in the vein of Skynet from *The Terminator*.² Thus, concurrent with this deep-state project initiated under the auspices of the Cold War showdown with the Soviets, Tesla-esque satellite decapitation and directed-energy weapon scenarios would become the Skynet/Smartgrid Internet as we see it today.³

In tandem with the decades of early planning, predictive programming in Hollywood blockbusters would prepare generations for the implementation of that grid – such as ARPANET (the Internet) – in the near future. Thus, *Moonraker* the film represents the second phase of the Operation Paperclip/NASA program that birthed the rocket and “UFO/foo fighter” aerospace technology. Taking a step back, the 1954 Fleming book *Moonraker* was the first stage of the same “space program” that *Moonraker* the film symbolically updated, and *that* is the deeper reason for the science-fiction trajectory of the narrative. Recall as well that by the late 1970's, 007 was already history's largest film franchise, so we can expect it to have been crucial in preparatory induction for the planned technocratic age. (The novel's plot is rather similar to Guy Ritchie's recent *Man From U.N.C.L.E.*).⁴



Space Disco!

Mention should also be made of *Diamonds Are Forever*, where earlier we analyzed the private aerospace program of Howard Hughes. *Diamonds Are Forever* contains the famous scene of a faked moon landing utilizing actors and a sound stage in a desert facility owned by Hughes stand-in Willard Whyte, while real aerospace technology was being developed behind the veil of the NASA/Hollywood façade. Concerning *Diamonds Are Forever*, just like *Moonraker*, we have the revelation that the real space program is a *private one*, not the public “government” front institution known as NASA. Howard Hughes was not only an aerospace engineer, but also a Hollywood film director, which suggests Fleming and his film incarnations reveal much more than is generally supposed.



007 in space ... or not. Bond strolls through Whyte's secret space facility in *Diamonds Are Forever*.

And so with *Moonraker*, the most ridiculous and silly of 007 films, all the obligatory puns and innuendos so characteristic of the Roger Moore era serve to mask a rather profound secret of the overall deep-state agenda. In the plot we discover that Hugo Drax has stolen a space shuttle through his German underlings to reverse-engineer the technology for nefarious evil machinations. Meanwhile, 007 is on his trail, battling the laughable Jaws (Richard Kiel) in mid-air as Jaws loses his parachute, plummeting into no less than a circus tent. At first, one can brush this off as pure absurdity, but comparisons to *Diamonds Are Forever* began to emerge, as the circus theme of Las Vegas also functioned prominently there. Both films run roughly parallel, describing the same themes and events – a *private space program* that operates under various fronts and shells, intent on cornering the market under a shadow-government technocracy (SPECTRE) intent on mass depopulation and the creation of a “new world” modeled after Noah’s Ark.

In both films our respective villains also work together with the mafia and criminal underground to achieve their designs, with the various crime groups subservient to the overriding, *internationalist* SPECTRE. Even though Drax is not a member of SPECTRE like Blofeld, the principles he enacts are all the same. Blofeld’s jewel heist and his casino/aerospace takeover operation perfectly mirror Drax’s technological theft and private aerospace company, with various shells and fronts funding the true programs of both “fictional” oligarchs. In fact, the *Moonraker* facility Drax runs resembles NASA and other deep state-facilities, yet it is not the *real* Drax aerospace facility.



A wire act worthy of Las Vegas.

An interesting parallel should also be mentioned here in regard to Bond slipping into Drax's facility, where our hero discovers a keypad that plays a certain series of auditory tones to access the bioweapon lab. The musical tones just happen to be the same as the famous musical tones the "aliens" play in Spielberg's *Close Encounters of the Third Kind*. This could either be happenstance or due to Spielberg's numerous connections to the Bond films. For example, think of the bird scene in *Last Crusade* or the *Temple of Doom* shots in India, lifted from none other than *Never Say Never Again*. It could also be that the musical tones in *Close Encounters*, which opened two years prior to *Moonraker* in 1977, are a subtle clue to government news fakery and a secret space program.

007, shameless voyeur.

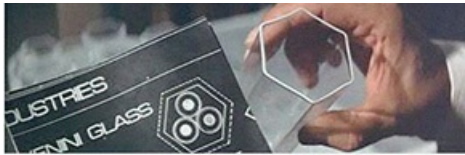


Drax has constructed a secret facility underground beneath a ruined temple in Argentina, where a bevy of multi-racial beauties entrap Bond in an Edenic battle with a massive boa constrictor. The scene is purposely reminiscent of Eden, and as Drax predictably brags about his plot to 007, we learn he is a radical eugenicist with distinctly dysgenic plans: modifying the DNA of the black orchid to produce a lethal nerve gas that will depopulate the globe. Argentina and Chile are said to have been havens of post-war Nazis through sites like Colonia Dignidad, yet Drax is no Nazi.⁵ He does plan to create a "master race," yet his approach is more Fabian, as he has sampled the most fit and well-bred from all the races.

In a telling scene in space, 007 explains to Dr. Goodhead that the real plan is Noah's Ark – a breakaway civilization. Drax intends to become "a new god, whose progeny will all call him the new man, the new creator" through technology as he will re-seed the earth with his offspring, descending from the man-made "heaven" of the Moonraker, Drax's covert space facility. All these images reflect Genesis – from creation, Adam and Eve, to Noah, with Drax as the representative Promethean/Luciferian figure who intends to use the secrets of nature and ancient mysteries (the Temple and the Genesis account) to become a god siring a genetically modified, superior race of immortal offspring. The series is thus presenting a variant of transhumanism. In this sense, the meaning of the vanished ancient civilization of Argentina is explained as resulting from the sterility of the black orchid. Drax redesigns the black orchid in its chemical makeup (genetic modification) to become highly lethal, by means of which he will aerosol spray major city centers (chemtrails).



COLONIA DIGNIDAD: Also known as Villa Baviera, an isolated region of Chile reportedly functioning as a haven for Nazis. At its height, it was supposed to have housed 300 or more Nazis and was alleged to be a compound involved in mind control, human experimentation and weapons caches. Some have accused the location of being a secret detention camp, while nowadays it claims to no longer function for any nefarious purpose.



Hexagonal cube of Drax Aerospace. Representative of the molecular makeup of Drax's bioweapon.

This is the secret behind the Drax corporation's hexagonal logo for their glass company, itself a front for bioweapons research. As many have pointed out, the cubical/hexagonal figure specifically pertains to the molecular level of our physical dimension. It is the mastery of this physico-material level of existence that Drax's scientism is based on, and rather than a barren rationalistic scientism, Drax is revealed to be a believer in mythology and transhumanism. Drax is thus emblematic of the real technocratic oligarchs of our day who, behind the guise of New Atheism, are actually committed to the breakaway-civilization idea of wiping the slate clean through worldwide cataclysm and a new Noah's Ark. Think here of preeminent globalist "humanitarian" Bill Gates' involvements – he has vast interests in aerosolized geo-engineering,⁶ DNA manipulation, vaccines and alteration, Monsanto and transhumanism,⁷ as well as doomsday seed vaults.⁸ Sounds like Hugo Drax.



Blonde Argentine Amazons in Space!

When we consider the fact that many of the big tech heads like Bill Gates, Peter Thiel or Elon Musk all make public statements warning of the dangers of technology and the “A.I. takeover,” we can’t forget they are also busy in their promotion of humanity’s technological overwrite. Indeed, Musk runs SpaceX, a private space company, and is also a proponent of transhumanism. Much of what we are seeing is a facade, a front plastered before us by Hollywood and mass media, while the real space program has operated privately, in secret, with the subtly revealed intention of creating a breakaway civilization that echoes the predictive programming we see in films like *Moonraker* or novels such as *Atlas Shrugged*. It is precisely because these plans seem so far-fetched, seemingly confined to the realm of popular fiction, that the mass public could never conceive of them as real. Yet dysgenics operations are very real, very public disclosures. Perhaps Hollywood has also disclosed the other side of that story – the plan for a breakaway civilization.

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Bond Rebooted

The newest film in the 007 series is entitled *SPECTRE*, a fitting reference to the real cabals and cartels that rule the world. Indeed, *SPECTRE* is presented early on in *From Russia With Love* with this very feature – they are *international*, as opposed to SMERSH being Russian, and play nation states off against one another. Transitioning from the Soviet-affiliated SMERSH in the first Bond novel, *Casino Royale*, SMERSH transforms into *SPECTRE*, a formidable “terrorist” organization from the ambiguous East.

It is also telling that back in the 50s and 60s, Ian Fleming was already predicting the transition from the communist threat to the international terrorist threat – something that gave me the indication that Fleming novels are worth a deeper look. Even current media hysteria seems the product of a shrewd psychological operation: Sony claimed to have been hacked by North Korea, with the *SPECTRE* script leaked,¹ as well as Pyongyang supposedly [threatening 9/11-style attacks on theaters](#) that play Franco and Rogen’s *The Interview*. Such headlines might as well be ripped from the pages of Fleming’s books, since they’re truer to life than we might think.

Casino Royale Ca\$h Options

There’s nothing crazy about suspecting that more is at work; the plot of *Skyfall* surrounded a former MI6 operative, Mr. Silva (Javier Bardem), playing a hacker hell-bent on wreaking vengeful havoc on M (Judi Dench) and all of Her Majesty’s Secret Service. It is surely not coincidence that in *Skyfall*, Silva has “back door” technology that brings to mind PROMIS software² or the recent hubbub involving NSA spying and Snowden.³ With these recent news events in mind, an analysis of *Skyfall* is overdue. In the reboot of *Casino Royale*, we saw Bond engaged in a bout with an associate of what we can assume will be *SPECTRE*, the infamous “LeChiffre,” and in my analysis of *Casino Royale*, I noted as follows concerning the real associations⁴ that can be made between LeChiffre’s secret organization and the real cartels that run the show:

In the beginning (of the *Casino Royale* novel), however, Bond is not after SMERSH, but a wealthy, disfigured rogue who struck out on his own and created a “fifth column” from SMERSH, named LeChiffre. LeChiffre translates as “the cypher,” letting us know more is at work here. LeChiffre, according to Bond writer Ian MacIntyre, was based on British Satanist/occultist Aleister Crowley.

In fact, Ian Fleming, it has recently been claimed by researcher Anthony Masters, was responsible for crafting the plot to lure Rudolph Hess to Scotland based on a bogus astrological chart that tickled Hess’s fancy, created by Crowley. The plot worked, apparently, when Hess parachuted into Scotland and was captured. LeChiffre, “the cypher,” has curious features, and like many Bond villains a strange sexual appetite and fixation, in the same vein as Crowley.

And in regard to “put options” and dirty financial dealings before 9/11 we can see a curious parallel:

While LeChiffre funds an uprising, he simultaneously makes a call to his broker to sell a million puts on Skyfleet, an amorphous airline. We get the impression LeChiffre plans a terror event that will in some way benefit his selling of the put options. In terms of esoteric analysis, this begins to look strikingly like the events prior to 9/11 that those “in the know,” know about.

Prior to the terror events of that day, numerous puts had been placed on United Airline stocks, resulting in much speculation as to clear prior knowledge on the part of many in the power structure. As you can see from this mainstream report, the establishment blames “rogue traders.” Absurdly, the report purports the laughable line that the retard phony terrorists lurking in caves in Afghanistan were the masterminds behind not only the amazingly complex black operation of 9/11, but also the put options and insider trading. Why, Al Qaeda is virtually omnipotent and omnipresent! And in the narrative of *Casino Royale*, that is exactly what LeChiffre attempts to do, as he has engineered a bombing to occur on the release of a new prototype plane to be unveiled by Skyfleet.

Quantum of No Solace

Moving to the second installment of the rebooted series, *Quantum of Solace*, alchemy comes to the fore in Bond’s failed attempt to “bond” with the feminine. Quantum is the idea of matter or quantity or *prima materia*, and for Bond, a bit of peace and *solace* is never attained – primarily because he is a programmed killer, and the final betrayal of Vesper Lynd in *Casino* can only bring forth a cold, “The bitch is dead” from a unremorseful 007. This is crucial for understanding Fleming’s novels, as they are just as littered with esoteric images as the films. *Quantum of Solace* is a Fleming short story about Bond,

but it is not like the film, aside from Bond's inability to permanently pair with any babes (outside of getting laid). In alchemical fashion, the *Quantum* villains have names that are colors, Mr. White, Mr. Green, etc.

Laced with esoteric and occult imagery, Fleming's novels relate the dark side of mind control in three stories in particular: *Casino Royale*, *On Her Majesty's Secret Service* and *You Only Live Twice*. In *Casino* we learn that Bond is a programmed killer through his "00" status, in *On Her Majesty's* we learn Blofeld is brainwashing young women under the auspices of treating allergies, ultimately plotting to attack England with a bioweapon, and in *You Only Live Twice*, Bond undergoes a blow to the head that wipes his mind and gives him amnesia. Thus, the "mind controlled assassin" is very much an aspect of the Bond canon.



"You should know something about the people I work with. We deal with the left or the right, with dictators or liberators."

In regard to *Quantum*, the organization that is a front for SPECTRE, we learned:

...Quantum is "everywhere," including inside British Intelligence. Quantum is a shadowy international group that uses corporate fronts. In fact, as researcher Phillip Collins has noted, Quantum bears a striking resemblance to the real international intelligence "get the job done" privatized operation The Secret Team. The Secret Team functioned as a kind of corporate intelligence-for hire-squad that did what needed to be done. That is precisely what Quantum is, and Quantum is itself both – the team and the corporation. Dominic Greene, we learn, runs the organization, whose main front is the Green Movement."⁵

In fact, Greene at one point in the film blames the nation state as the problem, and touts privatization, while demonizing "government." Greene is an apostle for the Green Movement, and claims to support numerous environmental causes, and brings to mind someone like Al Gore. Another interesting point of relevance is that the Green Movement itself arose out of the Nazi-eugenics return to so-called "nature,"⁶ functioning under the guise of caring for the planet, while actually a corporate front for the control of strategic resources. That is exactly what Dominic Greene does in *Quantum of Solace*!

Quantum involved the green movement as a scam to rape underdeveloped nations, much like the UN and IMF in real life, assuming the perceptive viewer will make the connection. It is not accidental that the middle of the film contained the massive presentation of the All-seeing Eye during the operatic presentation of *La Tosca* in Bregenz, and the *church is within the eye*. The message here being the control of all aspects of reality, from economics, to environment to religion, encompassed within the grasp of the great eye – the secretive organization (SPECTRE) operates in a technocratic Panopticon that sees all.



The Illuminist opera *La Tosca*, with Western churchmen under the all-seeing eye of SPECTRE.

And what Bond-relevant entity utilized *the eye* as its symbol? The classic logo of British Intelligence, MI5, as seen at bottom. Is *Quantum of Solace* telling us on a deeper level that the Anglo-establishment has gained control of all areas of life, including revolutionary movements and the arts, with all subservient to the City of London? I'll let the reader be the judge, but certainly *Quantum* was telling more than even *Casino Royale* revealed.

The Sky Falls With Skyfall

When we come to *Skyfall*, similar themes appear. *Skyfall* is about Bond's past – his family residence, as well as intelligence operations in a new world of cyber (virtual) reality. As usual, the famous opening sequence reveals the esoteric plot elements of the story to come – from Bond's *katabasis* (death and resurrection) to his psyche being fractured from his assassination programming. Swastikas are again present, like past Bond films, indicating in my analysis the manipulation of both the left and the right. For example, in *Goldeneye*, the opening sequence includes scantily clad hotties tearing down old Soviet statues, but what is actually at work in the opening sequence is a clear presentation of dialectics – the manipulation by the Eye of both sides of the Cold War dialectic.



Making the capitalist-communist dialectic oh-so-sexy.

This is also why Bond receives the Order of Lenin in *A View to a Kill*. This seeming contradiction is made coherent when we understand Mr. Greene's words in *Quantum of Solace*: "You should know something about the people I work with. We deal with the left or the right, with dictators or liberators." In *Skyfall*, however, we are entering Bond's subconscious, and sinking with him to the abyss of death, as Bond is accidentally shot by Moneypenny in a botched operation to retrieve a hard drive containing MI6 agents embedded with NATO.

Bond sinks to the ocean floor and is pulled into a black hole, where a blood skull appears, leading to Bond shooting his shadow selves. The shots break the glass images indicating the fractured *psyche* Bond has due to his training, torture, and numerous instances of trauma, and the images of pillars signify the deepest recesses and foundations of Bond's archetypal subconscious. The shadow self will appear in the figure of Bond's nemesis, Mr. Silva, who, like Bond, is betrayed by "M" and MI6. Bond is thus tempted to leave his secret service work because of past issues with his own disfigured archetypes of mother and father – he is an orphan. M thus becomes his mother figure, and numerous times in the film the association of M with the Queen and mother are made, indicating associated archetypes.

Bond will be tempted to deny his loyal patriotic fervor embodied in the figure of Silva, the "traitor." As Bond sinks deeper and deeper in the title sequence, we see death's-head, fiery torture (likely his own torture at the hands of LeChiffre), and Chinese fire dragons. The presentation of the dragon within the deep or leviathan is interesting, as Bond will venture Eastward in the film to Macao and interact with gangsters involved in the sex trade that work for Silva. The sequence ends with the camera entering Bond's *left eye*, or the left-handed path, where we will see more of the traumatic circumstances that have made 007 into the killing machine he is.

As I'm sure readers are aware, the plot is about MI6 being hacked by Silva and releasing the names of MI6 agents over time. This oddly recalls the actual story of Richard Tomlinson, recounted in his book *The Big Breach*, as Tomlinson reportedly did leak such names online.⁷ Is Silva a fictional version of a kind of Tomlinson/Assange hybrid? Possibly, as Silva is given a weird blonde hairdo reminiscent of Julian Assange. Perhaps the idea of combining two so-called villains of MI6 into a cyber-terror package was fitting. The intelligence agencies have played up the so-called threat of cyber terror for years, arguing that total control of the web is the only way to defeat all those hidden terrorists out there, and in *Skyfall* we even have Silva as the mastermind of a 7/7/05-style London Underground bombing!



Simultaneous with his subway bombing, M is at a government hearing on Humint being “old-fashioned,” and in response M reads a Tennyson poem about England *still being an empire*, but with new enemies. The new enemies are everyone and no one – hidden terrorists everywhere. So, a former MI6 agent is responsible for the 7/7-style event in the film narrative, while in real life, 7/7 had curious connections to Western intelligence that have never been adequately explained or addressed by the said establishment.

Like Achilles, Bond is vitally wounded and “resurrected” to return to duty, while a bombed MI6 headquarters has relocated the recouped agency to an underground base, formerly Churchill’s World War II bunker. The consistent theme of the old versus the new appears throughout the film, as fans are given constant references to classic Bond guns like the Walther PPK and the sleek Aston Martin ride. With Bond’s new IT nerd Quartermaster, Bond must grapple with the realities of modern cyber-espionage supplanting classic methods of humint and assassinations. “Is Bond washed up?” is the film’s question, and thus we delve into Bond’s origins and psychological trauma to resolve such issues from his dark past.

Most of the previous is somewhat irrelevant to the ultimate message of the film, which is that terrorists are still *everywhere*, and intelligence agencies, though they keep failing, need more funding to protect us from Tomlinson, Haroon Aswat, Snowden, Bin Laden and Assange. More funding plus more surveillance equals more terror – the equation is quite a cash cow. The eternal “War on Terror,” as we can see in Fleming’s classic novels, was predicted and *planned* to replace the Soviet threat. The Cold War allowed for the installation of the global surveillance grid, and now, the script is flipped on the populace⁸ – we’re *all* potential terrorists, and only benevolent Skynet can save us! These classic scams never fail, of course, because the heedless public never catches on.

Real-World Parallels

From an esoteric perspective, all the hidden elements are contained in the opening sequence, which then unfold in the narrative. Bond’s journey Eastward is parallel to his descent into the abyss and “death” at the beginning, as his trip to Macao has him facing the “dragon” of the East, the demonic Mr. Silva. This is exemplified in his boat ride into the dragon’s mouth at Silva’s casino in Macao. In *Casino Royale*, Bond faced LeChiffre, a western “demon” in a casino, and now he must face a demon of the East. Silva, it turns out, is a *master of false flags*, having staged a chemical leak on a Chinese island, causing its inhabitants to flee, which enabled Silva to take up residence for his operations.



The divided psyche of a programmed killer.

Just like the Underground bombing, Silva is a master of *staging terror events* – but remember – the film places all of this

dastardly work on the shoulders of a *former* intelligence agent. There are *never* corrupt individuals within intelligence agencies (except that *Quantum* did allow for infiltration into MI6), and anyone who dares to question the mainstream version of attacks must be a traitor to authentic “patriotism.” Given the immensity of the perpetual lies the Western establishment has foisted upon us since 9/11, does anyone really believe the propaganda message of this film? If London’s Mandarins were really worried about terror, they wouldn’t house radical Islamists in “Londonistan.”

To bring this full circle, Bond’s death and resurrection is emblematic of the reboot of the series. We know from the supposed “leak” of the new SPECTRE script by unknown “hackers” from North Korea (just try to not laugh), the third act is up for grabs. Will we see Blofeld? What about Kissy Suzuki? In any case, the leaks were obviously a staged PR event, as other mega tech companies have done in the past,² and with the new 007 film it is not accidental that *Skyfall* was about hackers, and now SPECTRE is hacked (by SPECTRE!). The laughs come, however, when one realizes that the establishment itself is SPECTRE.

The pseudo-hacking by North Koreans is tied to the release of *The Interview* to give a realistic feel to the threat of some unknown SPECTRE on the loose, when the entities that have all the motives and capabilities of SPECTRE are the ruling elite’s own legates. *Casino Royale* hintingly referenced 9/11, *Quantum* revealed the green scam, and *Skyfall* whispered about 7/7: We can expect more Blofeldian subterfuge to come, so grab your popcorn and your Walther PPK, because the DPRK is coming! Indeed, the lyrics of Adele’s theme for the film describe the post-9/11 terror world, where the old has crumbled, and the new technocratic “security state” now dominates. Like *Chicken Little*, the false cry of perpetual terror calls forth – the sky is falling, the sky is falling! When we consider that *Chicken Little* was a World War II Disney propaganda film, the reference is likely not accidental.

*“This is the end, hold your breath and count to ten,
I’ve drowned and dreamt this moment, let the sky fall,
When it crumbles, we will stand tall and face it all at Skyfall.”*

Secrets of SPECTRE



Appearing to conclude the Daniel Craig era of 007 reboots, *SPECTRE* not only premiered at the top of the world box office. As could be expected, the film also provides quite a few insights into the nature of real geopolitics and espionage in true Bondian style. Let’s start with the theme of mass surveillance, a reflection of our own postmodern Panopticon reality. Even the *Guardian* has commented on the similarities of the *SPECTRE* plot with the supposed leaks of Edward Snowden¹⁰ regarding the NSA spying apparatus. Yet there are also serious grounds to question Snowden’s heroics; just as well, GCHQ was monitoring the population and spying long before there was any NSA in the US. Furthermore, the real NSA is not some government building, but is fused with the world’s largest tech corporations, monsters like Google and Apple. The notion that the NSA is a government-run entity which has gotten out of hand and free from public oversight is preposterous, as the private globocorps have been doing the real dirty data collecting for decades (and continue to do so, apart from Snowden’s so-called “leaks”).¹¹ All of this will prove relevant, as we will see, in reference to the storyline of Sam Mendes’ latest installment of 007’s adventures.



007 stalks Sciarra, as he seeks the “Pale King,” the Lord of the Dead.

With SPECTRE, we open with a long, single shot of Bond disguised in skeleton costume amidst the celebratory festivities of Dia de Los Muertos in Mexico City. 007 is smoothly striding through the streets with the obligatory babe on his arm, stalking the movements of a certain Sciarra. The scenery elicits numerous demonic elements, including devil masks, effigies, corpses, and Santa Muerte. Santa Muerte is the cartel-connected syncretistic cult often associated with MS-13; the group, as analysts have noted, operates both human trafficking and drug corridors. Some have even argued the U.S. intelligence establishment is in bed with certain *select* cartels, with the intent of controlling the black markets, while only “busting” operations of rival cartels not in bed with the Atlanticists.¹² We even saw elements of this in the Fast and Furious arms scandal,¹³ as well as in the recent film *Sicario*, where FBI agents discover their *attaché* role in a border operation is cover for a deeper CIA black op of taking out a *rival* cartel.

Note that at the 2012 London Olympics, the Octopus covered the UK flag.



In Mexico City, 007 gets hints of Sciarra’s involvement with the cartel underworld as the plot to bomb a professional soccer match is planned. Bond then resolves to take out the conspirators, ending up in an impressive helicopter battle with an escaping Sciarra. Eliminating Sciarra at the behest of a secret, posthumous message from M (Dame Judi Dench), the only information Bond recovers is knowledge of the planned attack, as well as Sciarra’s curious Octopus ring. Also noteworthy is the room 007 uses to work his mojo on the Mexican beauty before this operation – it just happens to be Room 327 (or 237), which echoes the speculative documentary about the esoteric themes in Stanley Kubrick’s *The Shining*. While this is admittedly speculative, there is a connection between the real meaning of the “secret space program”

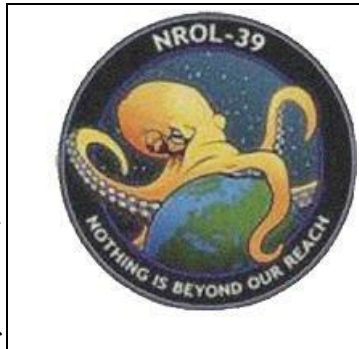


Tentacles of the octopus.

“The dead are alive,” the opening text of the film displays, and as the narrative progresses, we discover the meaning of this clue to be the same theme of the recent *Mission: Impossible* installment, *Rogue Nation*, that the members of the (variously titled in most spy franchises), Syndicate, Cabal, SMERSH, MAD, SPECTRE, etc., tend to be ghosts. In the spy world, a ghost is a spook, and spooks are specters, who appear to be dead. A fine way to become a ghost is to fake your own death; the CIA has a long history of doing this, with similar techniques applied by Soviet intelligence.¹⁴

The iconic opening montage for SPECTRE hearkens to the prior Craig-starring Bonds, with all the villains of our hero’s past appearing in shattered glass fragmentation, emblematic of the psyche and the assassin’s traumatic past. From Vesper Lynd to Mr. White, 007’s rabbit hole leads to the enigmatic cartel organization SPECTRE, symbolized by the octopus whose tentacles seemingly reach everywhere, even into Bond himself, as the source of all his ills.

Encircling the montage of pulchritude in strange tentacle-porn imagery, the octopus morphs into an All-Seeing Eye that here will represent the Panopticon surveillance state at the heart of the film’s narrative. Further transforming, the eye becomes a massive octopus with nine eyes, later explained in the film to be the “9 Eyes” of a rough equivalent of the G8 nations (here G-9) that offer their sovereignty up to the promise of security courtesy of CNS, the new UK version of the NSA intent on integrating mass surveillance from the most powerful nations. (Recall that the G6, G8 and G20 are creations of the Atlanticists and the Royal Society.)



Promising to prevent all future terror attacks and shut down all dated, dinosaur humint programs, the “00” licensed-to-kill program is also axed, resulting in a predictably rogue 007. With the introduction of SmartBlood (yes, nanotech SmartBlood), the outdated tech wizardry of the implantable chip Bond received in *Casino Royale* is replaced with its newer transhumanist equivalent. Tracked and traced globally, 007 is dependent on Q to keep his location secret as he seeks out the answer to just who is backing Sciarra in Rome. After romancing Sciarra’s widow (a youthful looking Monica Bellucci), Bond sneaks his way into the elite SPECTRE board meeting that recalls Bill Harford’s (Tom Cruise) out-of-place attendance at the *Eyes Wide Shut* ritual.



SPECTRE meets like Bilderbera.

Recognized immediately by the mysterious head of SPECTRE, Bond is called out as if he were intentionally led to the meeting (like Kubrick's Bill Harford) and subsequently chased from the premises. The location of SPECTRE in Rome is curious – as if this were some underground fascist cabal of unknown mobsters and enigmatic Third World and Far Eastern villainy gathered in the heart of global Catholicism. Could this be a reference to P-2 Lodge and the infamous associations with Operation Gladio and the terror cells of the Cold War stay-behind units, the model for the recent waves of Euro-terror¹⁵ (including the supposed attacks in Paris and Brussels)?¹⁶ Interestingly, the most striking example of predictive programming in the film's plot is the revelation that global terror is being orchestrated by a single shadowy cabal. This cabal is also intent on bombing nation states behind the facade of radicalism to corral them into the joint intelligence apparatus being erected through the private "space program" of our film's super villain, Ernst Stavro Blofeld. As SPECTRE manages to appoint its Number 2 ("C," played by Andrew Scott) as head of the new CNS surveillance initiative, the screenplay subtly refers to the plan as the culmination of a "New World Order."



The original Blofeld SPECTRE lair.



DANIEL ESTULIN: Author and researcher known for his 2007 expose, *The True Story of the Bilderberg Group*, from TrineDay Publishers. Estulin charts the history of the secretive elite society and their role in large-scale geopolitical decision-making for the western establishment since 1954. Estulin's other works also focus on the shadow government, including the role of intelligence agencies and their collusion with arms and drugs dealers in *Shadow Masters* (2010), social engineering in *The Tavistock Institute* (2015) and a fictional account of the cryptocracy itself in *The Octopus Deception: A Novel* (2013)

In fact, while many perceptive filmgoers probably caught the numerous references to Connery and Moore-era installments, the most interesting aspect of Blofeld's secret base in the Moroccan desert is its observatory and aerospace features. Once again, as with *Diamonds Are Forever* and *Moonraker*, the private space program has a motive quite distinct from the noble advancement of scientific knowledge. Here, as with old-school Blofeld plots, we learn the antagonist's aims are not even a Strategic Defense Initiative, but the backdoor PROMIS Octopus technology that we saw *Wired* magazine has covered, key to NSA's ability to hack into most tech. And this is precisely what Blofeld is after – a total Panopticon surveillance apparatus erected as a result of the engineering of global terror attacks, all run by a private, unknown command center. Art is mirroring

reality and such is indeed the ultimate plan for the globalist *Novus Ordo Seclorum*. Researcher and author Daniel Estulin has even highlighted this notion in his appropriately titled novel, *The Octopus Deception*.¹⁷

Curiously, while eavesdropping on the SPECTRE meeting, 007 finds that the planning group resembles something along Bilderberg lines, where decisions are made concerning human trafficking, the management of various vices like prostitution (using a large number of refugee/migrant women), the counterfeiting of pharmaceuticals (as if BigPharma itself isn't a tentacle of the real SPECTRE) and the planning of a bombing in South Africa to terrorize the populace into signing onto the global privatized surveillance plan. MI6 is presented throughout as the guardian of Western liberty and "democracy," while the more Eastern and fascist elements of SPECTRE are portrayed as enemies of the people. Never tiring of playing out this propaganda, the Cold War subterfuge of the West still banks on its mythology of being a bastion of "freedom" and "liberty," as our civilization transforms into a sordid amusement park-cum-police state.



P2 LODGE: The Propaganda Due Lodge of Italian Freemasonry founded in 1945, later withdrawing into a clandestine political organization with ultra-right leanings believed to be associated with the GLADIO operation of NATO's "stay behind" cell units tasked with combating Soviet and Marxist influence through assassinations, false flags and staged terror. P2 was also implicated in the famed Vatican Banking scandal, while the Lodge was headed by Licio Gelli. Banker Roberto Calvi was found murdered in ritual pose as a result of this scandal, while other members have included Silvio Berlusconi, Italian throne claimant Victor Emmanuel, the heads of Italian secret services and many journalists. The conversion of the P2 into a "fascist" organization led to its supposed banning by the Illuminist-Jacobin influenced Grand Orient Masonry of which it was formerly associated.



PROMIS: Technology developed in the 1970s by the US-based company Inslaw, Inc, as well as "former" NSA analysts, for the Department of Justice. The acronym stands for Prosecutors Management Information System and its purpose is the utilization of a software program that can track individuals and integrate large amounts of data. The software was later transformed into an FBI database version which led to a lengthy lawsuit by its creators. Later incarnations were linked to foreign espionage cases and "backdoor" technology which can tap into personal and government devices. The "backdoor" technology bears striking resemblance to the secret NSA device revealed in the 1992 Robert Redford/Dan Akroyd film, *Sneakers*.



OPERATION GLADIO: Clandestine name for NATO's secret "stay behind" cell units which were tasked with staged terror, false flags and assassinations to be utilized in a "strategy of tension" technique for anti-Soviet psychological warfare. GLADIO is crucial for understanding the present-day cell model of "radical Jihadi" terror, as the Cold War transitioned into the so-called "global war on terror." GLADIO, as well as the long support of Wahhabism and Salafism, demonstrates the Atlanticist establishment's penchant for covertly utilizing terrorism (including funding and aid for Al Qaeda and ISIS), while pretending to oppose terrorism, especially post-9/11. Recent major "terror" attacks in France and the US in 2015 and 2016 demonstrate telling similarities and patterns that echo GLADIO.



Bond goddess Madeleine Swann (Lea Seydoux) in a train scene reminiscent of *From Russia With Love*.



Blofeld's base, an aerospace observatory that is also the real NSA.

This Anglo-centric model is by no means exposed in the film, inasmuch as it is Western banking and corporate elites who comprise the real SPECTRE. Never tiring of generic sloganeering, Western propaganda and PR hasn't changed its essence one iota since Bernays. Moreover, the Western narrative of libertarian Enlightenment freedom¹⁸ rings ever more hollow in our day as it becomes increasingly evident how absurd this phraseology is, where the supposedly "free" West becomes a mutant version of Brave New Disney World, all under the designs of the very establishment that professes empty mantras of "freedom." Freedom means the freedom to choose Coke or Pepsi, sterilization through GMOs or cancer through euthanasia – all choice delicacies offered up by the decadent Atlanticist elites.



Hey, kids! Let's go camping this year at Pine Gap!

Seeking the supposedly dead Franz Oberhauser, Bond finds his own foster-brother to be the source of his woes, as the darkest secret of 007 is his own background: he was raised as an orphan by Blofeld's father. Blofeld, full of *ressentiment*, decides to work out his daddy issues through (as you can imagine) torturing Bond by strapping him down and drilling his skull for a full-scale MKUltra-style mind-wipe. While SmartBlood may or may not be a reality, the targeting of certain areas of the brain to erase memories and motor functions is very real. DARPA has openly discussed such projects many times under the guise of "treating addictions" or "traumas" and PTSD.¹⁹ DARPA wants to help you, just like Pine Gap exists to "research space" rather than conduct mass surveillance, and just like SETI exists to send space emails to aliens with billion-dollar

satellites, not to conduct mass surveillance (my own particular speculation).



SPECTRE, er, ISIS, er, Al Qaeda, uh actors, or just terrorists...on the loose! So who are the terrorists, exactly? Who funds them? Who stages their laughable videos?

Facing Blofeld, Bond learns the secret base is the site of a meteor crater, where the oldest meteor is Ernst's private property. Likening himself to the obsidian Kaaba-like stone, Blofeld explains the meteor as an allegory for his own secret space surveillance system that will utilize the information from all surveillance satellites, CCTVs and tech gadgets globally. This is SPECTRE's big secret, building the global surveillance Panopticon around staged terror events, instituting a total information grid that will allow for the blackmail of all. Does this sound familiar? Is it possible that in the real-world global terror is *also orchestrated* precisely for this purpose?²⁰ That is our thesis, and hopefully it is becoming increasingly evident this is so, as more and more films begin to tell us this very story.

Most strikingly, as we argued in our *Casino Royale* analysis, the 007 reboots seem to continually hearken to clues about 9/11, such as the pre-9/11 airline stock put options. From there, we move into *Quantum of Solace* exposing the Green Agenda and the left-right dialectic, to *Skyfall* showing us the fact that so-called cyber-terrorists are actually the system itself (as per the similarities of the plot of *Skyfall* with the Sony "hacking" scandal). In *SPECTRE* yet another false flag reference to 9/11 is hinted at in the "inside job" bombing of MI6 through a massive controlled demolition. Whatever means you think took down the twin towers (and building 7), whether controlled explosive charges or exotic weaponry, it wasn't just good old jet fuel.



The "inside job" bombing of MI6 headquarters in *Skyfall*, followed by the complete controlled demolition, in *SPECTRE*.

On 9/11, the ultimate in terror theatre, we witnessed some *form* of controlled demolition, as the towers were demolished, and this was controlled by some artifice other than "Al Qaeda." Curiously, this manner of attack is exactly what Blofeld perpetrates when he gains access to MI6 through his mole at the head of the CNS. Isn't it curious that the first thing Blofeld does is lure 007 into MI6 headquarters, intending on demolishing him and the old world with it? 007 escapes, of course, but I

would venture to say the film is not telling us about the demolition of MI6 headquarters, but the destruction of some other couple of towers by SPECTRE.

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Occult MI6: Dennis Wheatley and *The Devil Rides Out*



There's no shortage of connections between British espionage writers and the occult, and while we've examined a good deal of Ian Fleming, another fellow who wrote quite prolifically of devilish machinations was Dennis Wheatley.¹ Wheatley, the child of a winemaking family, caused some stir early in his college days for creating his very own campus "secret society." Following his expulsion for this incident, Wheatley joined the military, fighting in World War I as a Royal Artillery Lieutenant. He was then tasked with military intelligence and covert operations in World War II, serving in the London Controlling Section. After his war activities, Wheatley worked for British Intelligence and was introduced to notorious occultist and black magician Aleister Crowley, stating:

The fact that I had read extensively about ancient religions gave me some useful background, but I required up-to-date information about occult circles in this country. My friend, Tom Driburg, who then lived in a mews flat just behind us in Queen's Gate, proved most helpful. He introduced me to Aleister Crowley, the Reverend Montague Summers and Rollo Ahmed.² (The Time Has Come: The Memoirs of Dennis Wheatley (Vol 3) 1919-1977: Drink and Ink, p. 131.)



Dennis Wheatley, occult novelist and British intelligence officer.

However, there is more to the story concerning his relation to British Intelligence and MI5, as his personal site explains:

Then in May 1940, following a chance conversation between his wife and her passenger while she was a driver for MI5, Wheatley was commissioned to write a series of papers on various strategic aspects of the War. These "War Papers" were read by the King and the highest levels of the General Staff, and as a result in December 1941 he was re-commissioned, becoming the only civilian to be directly recruited onto the Joint Planning Staff. With the final rank of Wing Commander, for the rest of the War Wheatley worked in Churchill's basement fortress as one of the country's small handful of "Deception Planners" who were charged with developing ways to deceive the enemy of the Allies real strategic intentions. Their top secret operations, which included the plans to deceive the enemy about the true site of the Normandy landings, were highly successful and saved countless lives.³

Wheatley's wife also worked for MI5, yet these details do not easily emerge in research on the subject, though it is now known Wheatley was also working with MI6, including writing anti-German and anti-Russian occult spy fiction.⁴ And so to old dusty books we must go before a fuller picture emerges and we spot the connections to Fleming and Maxwell Knight, and the decision to co-opt Aleister Crowley into MI5 work. In Anthony Masters' book *The Man Who Was M: The Real-Life*

Spymaster Who Inspired Ian Fleming, we read:

Dennis and Joan Wheatley were constant visitors to the flat, but Lois found she had little in common with Knight's and Wheatley's all-absorbing interest in the occult, and in particular, Aleister Crowley who was later to become an MI5 agent. Wheatley had met Crowley through Tom Driberg, then a remarkable journalist (and later a Labour Party MP) whom Knight was to use as an agent inside the CPGB [Communist Party of Great Britain]. Crowley had come to dinner with the Wheatleys many times and provided Dennis with occult information for his books. Wheatley's first opinion had been that Crowley was interesting but harmless. Driberg, however, warned him that Crowley had been responsible for running a community in Northern Sicily where a number of children were rumored to have disappeared in connection with Satanic masses.

He also told Wheatley that there had been another alarming episode, this time in Paris, which was better documented. In an attempt to raise the pagan god Pan, Crowley had spent a night in an empty hotel room on the Left Bank, in company with one of his followers, a man named MacAleister. In the morning they were both found naked. MacAleister was dead and Crowley was crouched howling in a corner, from where he was taken to an asylum. Four months later he was released, but the cause of MacAleister's death was never discovered. This, anyway, was Driberg's story and it fascinated both the Wheatleys and Knight, although Crowley in the flesh remained a disappointment.

Knight met Crowley at the Wheatleys. He was well-dressed and middle aged, with the voice and manner of an Oxford don. He said his own grace, embroidering Rabelais' (Do what you like) 'Do what thou wilt shall be the whole of the Law,' but nevertheless Knight wondered how such racy legends had sprung up around such a seemingly harmless, if eccentric, academic.

Knight told his nephew, Harry Smith, that he and Dennis Wheatley went to Crowley's occult ceremonies to research black magic for Wheatley's books. "They jointly applied to Crowley as novices and he accepted them as pupils," Smith told me. "But my uncle stressed that his interest – and also Wheatley's – was purely academic."⁵

On Her Majesty's Satanic Request

The links become clear: Wheatley, Knight and Ian Fleming were the chief architects of the ruse to co-opt Crowley for the purpose of luring Nazi Rudolph Hess to parachute into Scotland. Fleming biographer Andrew Lycett only mentions this briefly in passing, leaving out Crowley:

At the same time he [Fleming] maintained contact with several other friends in the broad field of deception, including Ellic Howe, who had worked for the printer James Shand and now specialized in counterfeit German documents; Dennis Wheatley, an occasional dinner guest who worked for the London Controlling Section masterminding deception projects; and Louis de Wohl, an astrologer who was used by the NID to chart the exact moments when Hitler might be open to ruses and feints.⁶

And Masters again:

Ian Fleming, then in the Department of Naval Intelligence, was fascinated by Knight's mysterious persona, and was to involve him in an extraordinary adventure whose components – The Link [a supposed pro-Hitler underground in the UK], Aleister Crowley and Hess – were to make an explosive mixture. Years later, when Fleming wrote the first of his James Bond books, he used an amalgam of Knight and his own superior, Rear-Admiral John Godfrey, as the model for M, Bond's boss.⁷

In fact, this curious episode of the tale of luring Hess through Crowley was apparently seeded in a predictive programming form (or the idea was nabbed therefrom) in Ian's brother, Peter Fleming's novel, *The Flying Visit*, penned soon before Hess's flight. Fleming scholar Craig Cabell comments on this fantastical story:

SOE and NID were closely associated with each other at the time of Hess' flight and Fleming would have learned very quickly about Hess (because he saw much intelligence from various sources). We know for certain that Fleming tracked down Aleister Crowley for advice concerning Hess's interrogation, which prompted Crowley to write to the DNI. But why would Fleming do that? Crowley had been dubbed the wickedest man in the world, a master of the Black Mass, who once apparently summoned Pan and was left a jibbering wreck. Although still a master of the Occult and Astrology during the Second World War, Crowley was more content to write propaganda poems than summoning up ancient demons; but he did write to Godfrey, the sealed letter covered in occultist symbols. The letter read:

"Sir:

If it is true that Herr Hess is much influenced by astrology and magick, my services might be of use to the Department in case he should not be willing to do what you wish. I have the honour to be, sir,

Your obedient Servant,

Aleister Crowley"⁸

Author Peter Levenda comments on this association as well, in his *Unholy Alliance: A History of Nazi Involvement with the Occult*:

His [Crowley's] utility to MI5 during his Berlin days, when he spied on German communists, was not forgotten. Further, he had been cultivated by Dennis Wheatley, who found the occult fascinating ... Knight was the prototype for Ian Fleming's character "M": The intelligence chief whom we always see in the movies giving Sean Connery or Roger Moore his dangerous, "license to kill" assignment. What is not generally known is that "M" was also introduced to Aleister Crowley – by Dennis Wheatley – and was quite friendly with the Magus ... here is Maxwell Knight, "M" after all, accepting a kind of occult initiation from Aleister Crowley and becoming his pupil!

Himmler was obsessed by the idea that British Intelligence was being a Rosicrucian Order and that occult adepts were in charge of MI5. How would he have reacted if he had known the formidable Maxwell Knight, head of Department B5(b), the counter subversion section of MI5, was a disciple of Aleister Crowley? And

that Dennis Wheatley – he of the occult novels favored by Goering – was also a student of Crowley’s and simultaneously working for Churchill’s planning staff?⁹

I’ve noted many times the connection of Crowley to various villains, including LeChiffre in *Casino Royale*, but as we shall see, the influence in the British Psy-Op Department extends beyond Fleming to Wheatley:

One of the last photographs of Rudolf Hess in Spandau has him pictured with detailed maps of the moon. These are printed on the wall of his cell directly above his bed. Also the character of LeChiffre in the James Bond novel *Casino Royale* is based physically on Aleister Crowley; just as the evil occultist in Dennis Wheatley’s *Devil Rides Out* is based upon Crowley. (Ibid., pg. 48-9)

Indeed, not only was this the beginning of Fleming’s inspirations for 007 and the fictional occult tales of Duc de Richleau in Wheatley’s novels, but is in fact the same circles that would produce the OSS in 1942, later to become the CIA in 1947. The curious convergence of espionage, Hollywood, the occult and high finance becomes manifest. Cabell continues:

It was May 25 1941 when Fleming and Godfrey stepped off the flying boat at LaGuardia, New York. They were there to observe U.S. port security alongside William Stephenson’s British Security Coordination (BSC), who worked out of New York. There was of course more to the trip than that. The gentlemen from the NID were overtly there to assist Stephenson in developing a security sector in America that would benefit both US and UK interests. Godfrey was keen to make William Donovan head of the new security force. Donovan was senior partner in a law firm but during the Great War he had worked as a private intelligence gatherer for J.P. Morgan, so he was a known, albeit unused, officer. Fleming had tried to coax Donovan into Operation Goldeneye, but Godfrey had him personally marked for the U.S.¹⁰

And for the icing on the cake, consider Phillip Knightley’s admission of this as nothing more than a British move to further manipulate U.S. policy in favor of the U.K., in his *The Second Oldest Profession: Spies and Spying in the Twentieth Century*:

Donovan was helped to prepare his submissions to Roosevelt by Stephenson and the SIS officers attached to his staff. Two senior British Intelligence officers, Admiral John Godfrey and his personal assistant, Lieutenant Commander Ian Fleming (later of James Bond fame), crossed the Atlantic to work on the campaign.... There is no doubt what the British were hoping to achieve, as the reports that Stephenson sent to [Robert] Menzies make clear. He wrote that, at first, [William] Donovan was not at all certain he wanted the job of directing the new agency we envisage (emphasis added). When Donovan’s appointment was announced, Stephenson wrote that Donovan was accusing him of having intrigued and driven him into the job. Stephenson then expressed his relief that ‘our’ man was in a position of such importance to “our” efforts. Major Desmond Morton of the Industrial Intelligence Center was even blunter: “...to all intents and purposes US security is being run for them at the president’s request by the British. It is of course essential that this fact should not be known in view of the furious uproar it would cause if known to the isolationists.”¹¹

Christopher Lee as the Duc de Richleau.



The Devil Rides Out **Onto Film (1968)**

Thus we come to the analysis of the 1968 film incarnation of Wheatley’s novel, *The Devil Rides Out*, starring Christopher Lee and James Gray and directed by Terence Fisher. Fisher was a fixture of dozens of B horror films in the 60s, previously directing Christopher Lee as Dracula and Peter Cushing as Van Helsing in *Dracula: Prince of Darkness* (1966). (Lee would also go on to play Dracula in *The Satanic Rites of Dracula* in 1973 with Cushing). Interestingly, Fisher’s gothic horror films generally present evil as defeated by a combination of faith and reason, in contrast to both superstition and rationalistic scientism:

His films are characterised by a blend of fairy-tale, myth and sexuality. They may have drawn heavily on Christian themes, and there is usually a hero who defeats the powers of darkness by a combination of faith in God and reason, in contrast to other characters, who are either blindly superstitious or bound by a cold, godless rationalism (as noted by critic Paul Leggett in Terence Fisher: Horror, Myth and Religion, 2001).¹²

The figure of Christopher Lee is also relevant, given his own claims of involvement in the Special Operations Executive, including even whispers he was an assassin: “I was attached to the SAS from time to time but we are forbidden – former, present, or future – to discuss any specific operations. Let’s just say I was in Special Forces and leave it at that. People can read into that what they like,” he stated.¹³ However, there is some matter of dispute as to Lee’s claims, including the idea they may have been exaggerated or made up.¹⁴ Similar to the story of Chuck Barris, the “Gong Show” Host who purportedly worked side jobs as a CIA hit-man, as portrayed in the 2002 film *Confessions of a Dangerous Mind*, Count Dooku may have been serving out the Imperial Palpatinian death notices in real life.¹⁵

What is also curious about Lee are his comments on the occult, in which an old interview shows his knowledge and fascination, as well as his personal copy of Anton LaVey’s book,¹⁶ signed by the founder of the rather theatrical Church of Satan. LaVey’s connections and associations with Hollywood, including Sammy Davis, Jr. and Jayne Mansfield are well known, but the interview certainly provides a window into Lee’s views on the matter.¹⁷ Lee also later gave curious investigators an emphatic warning in an interview just prior to his death, assuring the dark forces of the occult will induce madness, as well as loss of soul.¹⁸



Jayne Mansfield with Church of Satan founder, Anton LaVey.

Replete with occult and tarot imagery, the film is a fantastical, yet relatively realistic presentation of the rituals and beliefs of some serious occultists. It is also worth remembering, as we have seen, these occult practitioners include members of the British elite and intelligence establishment. Both Wheatley and Knight appear to have taken it seriously, giving the story a unique, dark aesthetic. In the film, we find Nicholas Duc de Richleau (Lee) becoming suspicious of the odd behaviors of his friend, Simon Aaron. Visiting Aaron, Nicholas discovers he is no longer welcomed among his new cast of colorful elites, all of whom appear opulently wealthy and eccentric. Sneaking away to Aaron’s observatory, Nicholas discovers the sign of Baphomet upon the floor and various astrological and ritual implements (including chickens stored in a closet) which suggest the elite “society” of Aaron’s is, in fact, a coven involved in ceremonial invocation of spirits.

The coven is intent upon initiating both Aaron and a young love interest (of Nicholas’ other friend) named Tanith into their diabolical sect. Here the importance of bloodlines comes to the fore, inasmuch as prominent intergenerational Satanic families are believed to carry a special potency. In fact, Tanith is going to be wed to Satan himself. Heading up the cult is one Mocata (James Gray) who appears to have the special ability to cause smog, mirror-frosting, on-the-spot mind control and psychic vampirism through the gaze of his eyes. The much-hyped “suicide programming” of “Illuminati victims” actually does appear in the film, where both Tanith and Aaron attempt to murder others, as well as themselves, showing “suicide programming” on the part of Mocata.



The ultimate prosperity gospel: Mocata's Satanist cult prepares a sacrifice in *The Devil Rides Out*.

Disrupting a woodland Satanic baptismal ceremony that hearkens to something akin to the Order of the Golden Dawn, yet situated in Salisbury Plain, Nicholas party crashes the drugged revelry by tossing a cross at Baphomet himself. Rather pissed at this effrontery, Mocata conjures the Angel of Death himself to take vengeance upon Nicholas and company, leading to the counter-ceremonial ritual sleepover inside the magic circle.¹⁹ While inside the circle, Nicholas and company experience a spiritual/psychical magical battle that evidently plays out in the aether, resulting in a foiled attempt at child sacrifice by Mocata. The interesting aspect here is the idea that to fight the black magic of Mocata, Nicholas must also delve into ritual magic. While somewhat ridiculous, the film does present authentic aspects of both hermetic and perennial esoterica, where the notion of spiritual battles waged on a higher, aetheric plane affect our own through the transference of energy.

While all of this may seem a bit out of place, one can see a deeper strand of revelation at work here, shining light on more than merely spies and weird movies. The real story of *The Devil Rides Out* is that Wheatley, as a high level insider in the Western intelligence elite and an associate of Crowley, couldn't help but reveal the actual workings of the upper crust, now evident in the stories of the Franklin Coverup,²⁰ the Dutroux Affair²¹ and the UK's Jimmy Savile.²² In Voodoo, there is the old myth that the devil appears especially at the crossroads,²³ and as we see, he also rides out in similar fashion, just as the crossroads of occult film and espionage meet here.

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⁶ Lycett, Ian Fleming, 134.

⁷ Master, 157.

⁸ Cabell, 46.

⁹ Levenda, *Unholy Alliance*, 231-3. See also *For Your Eyes Only: Ian Fleming and James Bond* by Ben MacIntyre, pg. 88

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